

# FUGA I.

3

a 3 voci

Н. Римскій-Корсаковъ.

Ор. 17. 1875 г.

Moderato e risoluto.

PIANO

The musical score for "Fuga I." is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a forte (f) dynamic and a piano (p) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a piano (p) dynamic. The fifth system has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass staff begins with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. The second system also consists of two staves. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass staff begins with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. The score includes various musical notations such as notes, rests, and bar lines, and is labeled with the title 'The Rose Tree' and the number '1'.

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 4/4 time and includes a key signature of one sharp (F#). The piano part is written for the right hand (treble clef) and left hand (bass clef). The orchestral part is written for the right hand (treble clef) and left hand (bass clef). The score includes a crescendo (cres) and a forte (f) dynamic marking. The piano part includes fingerings (1-5) and a trill (tr). The orchestral part includes a trill (tr) and a double bar line.

This image shows a page of a musical score, likely for a piano. It consists of six systems of staves, each with a treble and bass staff. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *dim.* (diminuendo), *p* (piano), *molto.* (molto), *cres.* (crescendo), *ff* (fortissimo), *poco* (poco), *a* (accelerando), and *ritard* (ritardando). There are also articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The page is numbered '1' in the bottom right corner.

# Педагогическія сочиненія, для фортепіано, изданныя фирмой В. БЕССЕЛЬ и К<sup>о</sup>.

<b>Bach, J.S.</b> Allemande et Courante (A. III. 23) 35	<b>Gurlitt, C.</b> Toccata (H. III. 4) 50	<b>Lange.</b> Abendstern «Tannh.» (B. III. IV. 12) 50	<b>Raff, J.</b> Märchen (L. V. 29) 35
— Bourrée et Gavotte (L. IV. 23) 35	<b>Haberbier, E.</b> Barcarolle (B. III. 2) 25	— Pilgerchor «Tannh.» (B. III. IV. 13) 60	— Rigaudon (L. V. 30) 35
— Courante et Gavotte (L. IV. 14) 35	— Sérénade (B. IV. 19) 25	— Ständchen von Lachner (B. II. IV. 13) 50	— Fughette (A. IV. 3) 35
— Fantaisie C-moll (A. III. 24) 35	— Etudes poésies № 9, 16, (A. III. 19) 50	— Verirrtes Kind (B. II. IV. 1) 35	<b>Ravina, H.</b> Calinerie (B. II. IV. 6) 35
<b>Bach-St. S.</b> Gavotte H-moll (A. V. 10) 35	— » № 15, 22, (A. III. 20) 50	<b>Langer, H.</b> Au printemps (H. I. 17) 25	— Etude mignonne. La min (B. III. 14) 35
<b>Bach, Ph. E.</b> Rondo H-moll (A. V. 1) 35	— Toccata et Scène (A. III. 19) 50	<b>Ladow, A.</b> Improptu (A. V. 8) 35	— » Sol min (B. III. 15) 35
<b>Bachmann, G.</b> Les Sylphes (B. III. IV. 3) 50	— Chanson s. paroles et Etude (A. III. 20) 50	<b>Lichner, H.</b> Beau rêve (B. II. IV. 3) 50	— Nocturne Des-dur (B. IV. 23) 35
<b>Bargiel, W.</b> Präludium (L. V. 26) 50	— Scherzo (A. IV. 24) 85	— Danse tzigane (B. II. IV. 5) 40	— Petite Valse (B. III. 13) 35
<b>Baumfelder, F.</b> Pièce d'enfant (H. I. 2) 25	<b>Händel, G.</b> Allemande (L. IV. 24) 25	— Kleiner Schelm (B. II. IV. 4) 50	<b>Reinecke, C.</b> Neapolitanischer Mandolinenspieler (B. III. IV. 25) 25
<b>Beethoven, L.V.</b> Bagatelle Es-dur (L. IV. 3) 35	— Capriccio G-dur (L. V. 12) 50	— Mazurka (B. III. 8) 40	— Scherzino (A. III. 4) 35
— Sonate G-moll (L. III. 3) 60	— Capriccio G-moll (A. III. 9) 25	— Mein Eigen (B. II. 5) 35	— Rondo C-dur (L. III. 22) 35
— Sonate G-moll (L. III. 4) 60	— Gigue (A. IV. 1) 25	— Rondino (B. II. 4) 35	— Sonate Es-dur (L. IV. 12) 40
— Rondo C-dur (L. IV. 4) 60	— Sarabande et Gigue (A. III. 25) 25	— Tändeln und Scherzen (B. II. 1) 40	— Boléro (L. IV. 39) 35
— Variations G-dur (L. IV. 5) 50	<b>Haydn, J.</b> Capriccio (L. IV. 30) 35	— Tulpe (B. II. 3) 35	— Au jardin (L. IV. 7) 35
<b>Behr, F.</b> Conte d'enfant (H. I. 1) 35	— Sonate C-dur (L. III. 2) 50	— Valse lente (B. III. 9) 35	— Rêve et pensée (L. IV. 31) 35
— Au bord d'une source (H. I. 13) 35	— Sonate Cis-moll (L. IV. 8) 35	— Winde (B. II. 2) 35	— Sonatine A-moll (L. III. 11) 35
— Les bohémiens (B. II. IV. 8) 35	— Sonate D-dur (A. III. 7) 60	<b>Liszt, Fr.</b> Consolation Des-dur (B. IV. V. 1) 35	— Barcarolle et Idylle (L. I. 4) 60
— Réverie (B. III. 10) 40	— Sonate E-moll (L. IV. 1) 35	— La gita in gondola (B. IV. V. 10) 50	— Babilarde (L. II. 27) 35
— Sérénade tzigane (B. III. 1) 40	— Sonate Es-dur (L. IV. 25) 50	— Marche hongroise (B. IV. 11) 60	— Sonatine C-dur (L. I. 1) 35
<b>Bendel, Fr.</b> «An Lucia» (B. III. IV. 15) 50	— Sonate Es-dur (A. III. 28) 75	— Souvenir de Russie (B. IV. 2) 25	— F-dur (L. I. 2) 35
— Sexten-Etude héroïque (A. V. 20) 50	<b>Heller, St.</b> Nuits blanches (B. III. 3) 25	<b>Liszt-David.</b> Capriccio (B. IV. 15) 50	— A-dur (L. I. 3) 35
— Air du page de «Huguenots» (A. IV. 21) 85	— Rondino (L. IV. 11) 75	<b>Liszt-Schubert.</b> Wohin (H. III. 1) 50	— Rondo Papageno (L. I. 5) 35
— Mondnacht a. d. Lagunen (A. IV. 5) 75	— La chasse. Etude (A. V. 22) 50	— Der Aufenthalt (B. IV. 8) 60	— Sonatine A-moll (L. I. 13) 35
— Frau Holle. Märchenbild (A. IV. 16) 75	— La Truite de Schubert (A. IV. 20) 50	<b>Loeschhorn, A.</b> Fantaisie-Caprice (L. V. 23) 1	— Contes d'enfants (L. II. 24) 35
— Silberquelle (L. V. 17) 75	— Dame de Pique (A. III. 17) 75	— Bagatelle et romance (L. II. 11) 35	— Tyrolienne (H. I. 1) 35
— Es blinkt der Thau (A. III. 34) 75	— Saltarello (L. V. 15) 75	— Feuilles d'Album № 1, 2 (L. II. 12) 35	<b>Rheinberger, J.</b> Toccata (A. III. 27) 35
— Lithausch. Lied de Chopin (A. III. 35) 60	— Préludes № 2, 3 (A. III. 38) 50	— » № 3, 4 (L. II. 13) 35	— Ballade (L. IV. 37) 35
— Spinnrädchen (L. V. 24) 50	— Préludes № 18, 24 (A. III. 36) 50	— » № 5, 6 (L. II. 14) 35	— Scherzino (H. I. 5) 35
— Orientalischer Marsch (B. IV. 7) 50	— Préludes № 21, 22 (A. III. 37) 50	— » № 7, 8 (L. III. 29) 35	<b>Rohde, E.</b> Feuilles volan. № 1, 2 (L. I. 11) 35
— Schlummerlied (B. IV. 17) 50	— Intermezzo (A. IV. 15) 75	— » № 9, 10 (L. IV. 32) 35	— Feuilles volantes № 3, 4 (L. I. 12) 35
<b>Beunet, W.</b> L'Apassionata (L. V. 22) 50	— Spaziergänge eines Eins. (B. IV. 20) 60	— » № 11 (L. IV. 33) 35	— Trois bagatelles (L. I. 15) 35
— Toccata (H. II. 19) 50	— Fantaisie «Charles VI» (B. IV. 21) 1	— Sonatine C-dur (L. III. 15) 75	— Berceuse (L. I. 8) 35
<b>Bereus, H.</b> Prière du soir (L. IV. 19) 35	— Valse brillante Es-moll (B. IV. 10) 75	— Sonate C-dur (L. II. 22) 60	— Romance (L. II. 15) 35
— Sonatine C-dur (L. II. 8) 50	<b>Helm, H.</b> Rondino (H. I. 1) 35	— F-dur (L. III. 20) 60	— Fleurs mélodiques (L. I. 9) 35
— Sonatine F-dur (L. III. 7) 75	<b>Herzogenberg, H. de.</b> Menuet (H. III. 3) 50	— A-moll 1-ter Satz (L. II. 23) 35	<b>Rolluss, B.</b> Scherzo (L. V. 3) 35
— Sonatine D-dur (L. III. 17) 75	<b>Hiller, F.</b> Zur Gitarre (A. IV. 29) 25	— A-moll 2. u. 3. Satz (L. III. 21) 60	<b>Scarlatti, D.</b> Katzenfuge (A. V. 21) 35
— Valse-étude (L. IV. 10) 50	— All'antico (A. III. 31) 35	— Sonatine D-moll (L. III. 8) 75	<b>Scharwenka, Ph.</b> Joie et trist. (H. I. 5) 35
<b>Biehl, A.</b> Rondo C-dur (L. II. 29) 35	<b>Hofmann, H.</b> Danse espagnole (L. III. 19) 35	— Präludium et Gigue (A. III. 44) 60	— Tyrolienne (H. I. 20) 35
<b>Bird, A.</b> Gavotte G-dur (H. II. 15) 50	— Berceuse, Tyrolienne (H. I. 4) 35	— La fileuse (A. III. 14) 75	— Bagatelle (B. III. IV. 23) 35
— Menuet (H. II. 16) 50	<b>Hofmann, J.</b> Berceuse (B. IV. V. 9) 35	<b>Lysberg, Ch.</b> La chasse (A. III. 45) 60	<b>Scharwenka, X.</b> Romance (H. I. 3) 35
— Gavotte D-moll (H. III. 6) 40	— Mazurka A-moll (B. IV. V. 7) 50	<b>Masseuet, J.</b> Air de Ballet (B. III. IV. 6a) 50	— Barcarolle (H. I. 11) 35
<b>Blumenthal, J.</b> Sommeil inter. (A. IV. 10) 1	— Mazurka G-dur (B. IV. V. 8) 35	<b>Mayer, Ch.</b> Tarantelle (L. III. 28) 35	— Mazurka (B. III. IV. 15a) 35
<b>Bodmann, H.</b> Pièces instruct. Cah. I. (B. I. 1) 40	<b>Huber, H.</b> Intermezzo (H. II. 10) 25	— Fleur de Mai (L. IV. 38) 35	— Polonoise (B. III. IV. 15b) 35
— » Cah. II. (B. I. 1) 60	<b>Hummel, J.</b> Sonate Es-dur (L. V. 13) 1	— Tristesse et joie (L. IV. 28) 35	<b>Scholtz, H.</b> Sonate (A. IV. 7) 35
<b>Bolek, O.</b> Pièces enfantines (L. I. 16) 35	— Sonate F-moll (A. III. 46) 60	— La grace. Etude (A. III. 1) 50	— Am Springbrunnen (A. III. 33) 35
— Rondino (L. I. 10) 25	— Larghetto und Cantabile (A. IV. 23) 60	— Improptu (A. III. 3) 35	— Canzonetta (H. II. 7) 35
<b>Brambach, C.</b> Rêve de nuit (L. V. 16) 60	— Rondo C-dur (L. II. 3) 35	— Scherzino (A. III. 13) 50	— Menuet (H. II. 5) 35
— Toccata (L. V. 5) 60	<b>Jadassohn, S.</b> Alumballad (B. IV. 16) 50	— Grande Etude (L. V. 32) 60	<b>Schubert, F.</b> Menuet (A. V. 2) 35
<b>Brassin, L.</b> Nocturne (H. II. 18) 50	— Improvisation (B. III. IV. 9) 35	— Sérénade (A. III. 2) 50	— Improptu Es-dur (L. V. 18) 35
<b>Bülow, H. de.</b> Interim.-scherz. (A. V. 13) 35	— Scherzo (A. III. 15) 25	— Pensée fugitive (L. III. 27) 35	— Scherzo (B. IV. 13) 35
<b>Clemenfi, M.</b> Sonate A-dur (L. III. 5) 60	— Menuet (H. II. 8) 35	<b>Mendelssohn, F.</b> Charakterst. (A. V. 14) 50	<b>Schulhoff, J.</b> Barcarolle (A. III. 18) 35
— Sonate A-dur (L. IV. 13) 60	<b>Jensen, A.</b> Feu follet (L. V. 21) 50	— Rondo capriccioso (A. IV. 13) 45	— Romance (A. III. 20) 35
— Sonate C-dur (L. V. 11) 75	— Romance (L. IV. 20) 25	— Presto. Fis-moll Fantaisie (A. V. 15) 50	— Nocturne (B. IV. 24) 35
<b>Daquin, C.</b> Le coucou (B. IV. 6) 40	— Courante (A. IV. 26) 35	— Capriccio (A. IV. 22) 1	<b>Schumann, R.</b> Esquisse de l'Orient (H. II. 12) 35
<b>David-Liszt.</b> Capriccio (B. IV. 15) 50	— Gigue (A. V. 16) 35	— Clavierstück (L. IV. 15) 35	— Petite Etude (L. II. 21) 35
<b>Dubois, Th.</b> Adagietto (B. III. IV. 1) 25	— Dryade. Etude (A. III. 42) 50	— Jägerlied (A. IV. 13) 25	<b>Schütt, E.</b> Etude mignonne (A. V. 4) 35
— Scherzetto (B. III. IV. 2) 50	— Souvenir (L. V. 27) 50	— Andantino et Presto (A. III. 43) 65	<b>Schytte, L.</b> Rocco (H. II. 1) 35
<b>Durand, A.</b> Première Valse (B. III. IV. 8) 60	— Nocturne (B. IV. V. 3) 50	— Lied ohne Worte C-moll (L. V. 19) 25	— Mondscheinwanderung (B. III. IV. 24) 35
— Deuxième Valse (B. III. IV. 7) 60	— Idylle (B. IV. V. 4) 50	— » Fis-moll (L. V. 7) 35	<b>Seeling, H.</b> Barcarolle (L. IV. 35) 35
<b>Duveroy, B.</b> Boléro (B. II. 7) 35	<b>Joncières, V.</b> Sérénade hongr. (B. III. IV. 20) 60	— Duetto (L. V. 14) 35	— Silas, E. Gigue (A. IV. 17) 35
<b>Dvorák, A.</b> Eglogue (H. II. 14) 50	<b>Kalkbrenner, F.</b> Toccata (L. III. 23) 35	— Spinnerlied (A. IV. 14) 25	— Gavotte (A. V. 3) 35
<b>Egghard, J.</b> Berceuse Ges-dur (L. IV. 40) 35	<b>Kessler, J.</b> Sarabande et Gigue (A. V. 6) 35	<b>Merkel, G.</b> Berceuse (H. I. 16) 25	<b>Speidel, W.</b> Saltarello (L. IV. 34) 35
— Nocturne (L. III. 9) 35	<b>Kiel, F.</b> Improptu (L. V. 31) 60	<b>Mertke, E.</b> Elegico (L. IV. 29) 25	<b>Spindler, F.</b> Deux pièces enfant. (L. II. 4) 35
<b>Eshmann, J.</b> Canon (H. I. 8) 25	<b>Kirchner, Th.</b> Feuilles d'ab. № 2, 6 (A. V. 9) 50	<b>Mikuli, Ch.</b> Romance (A. V. 17) 35	— Auf der Haide (B. III. 7) 35
<b>Field, J.</b> Nocturne Es-dur (L. V. 10) 25	— Deux morceaux (H. I. 10) 60	— Etude (A. IV. 30) 35	— Danse bohémienne (B. II. 6) 35
— Nocturne A-dur (A. IV. 4) 50	— Trois miniatures (H. I. 19) 35	<b>Moszkowski, M.</b> En Automne (B. IV. V. 6) 60	— Gondolière (B. III. IV. 21) 35
<b>Fuchs, R.</b> Berceuse. Improptu (H. I. 7) 35	— Deux feuilles d'album (H. II. 3) 35	— Sérénade (A. IV. 28) 25	— Lilie (B. III. 11) 35
— Scherzo (H. II. 4) 50	— Etude (H. II. 13) 35	— Polonoise (A. V. 18) 1	— Steyrer. Idylle F-dur (B. III. IV. 22) 35
<b>Gade, N.W.</b> Deux aquarelles (H. I. 21) 35	<b>Kleffel, A.</b> Danse de fées (H. I. 12) 25	— Menuet (A. V. 11) 85	— Sonatine C-dur (L. I. 6) 35
<b>Gauby, J.</b> Trois miniatures (H. I. 9) 60	<b>Kleimichel, R.</b> Danse des sylphes (L. IV. 6) 35	— Mélodie (A. IV. 27) 25	— A-moll (L. II. 16) 35
— Miniature (H. I. 15) 25	— Scherzino et Babilage (L. III. 12) 35	— Etude C-dur (A. V. 23) 75	— F-dur (L. II. 17) 35
— Danse fantastique (H. II. 6) 35	— Morc. de genre № 1, 2 (L. II. 18) 35	— Rondo F-dur (L. IV. 9) 60	— C-dur (L. II. 5) 35
— Valse humoristique (H. II. 17) 35	— » № 3, 4 (L. II. 19) 35	— Sonate D-dur (L. V. 6) 60	— C-dur (L. II. 6) 35
— Berceuse, Scherz., Valse lente (H. I. 9) 60	— » № 5, 6 (L. II. 20) 35	— Sonate F-dur (L. IV. 2) 75	<b>Stiehl, H.</b> Improptu (H. I. 6) 35
<b>Giese, Th.</b> Adieu (B. III. 5) 35	— » № 7, 8 (L. III. 16) 35	— Sonate F-dur (L. IV. 22) 50	— Un portrait (H. I. 14) 35
— Chanson de la gr. mère (B. II. IV. 7) 35	<b>Krause, A.</b> Sonatine C-dur (L. II. 28) 60	— Sonate B-dur (L. IV. 17) 60	<b>Thalberg, S.</b> Barcarolle A-moll (A. V. 7) 75
— Jugenderinnerung (B. III. 8) 35	— Sonatine B-dur (L. III. 13) 50	— Sonatine C-dur (L. III. 1) 35	<b>Vogel, M.</b> Sonatine (L. II. 10) 35
<b>Giuliani, A.</b> Tarantelle (B. III. 17) 25	— Sonate G-moll (L. IV. 16) 1	<b>Neupert, E.</b> Etude (H. II. 2) 35	<b>Volkmann, R.</b> Scherzetto (H. II. 9) 35
<b>Godard, B.</b> A la Chopin (B. IV. 4) 25	<b>Krause, E.</b> Sonatine C-dur (L. I. 14) 35	<b>Pauer, E.</b> Chans. du Savoyard (B. III. IV. 26) 50	— Une fleur (H. III. 2) 35
— Barcarolle crépusculaire (B. IV. 14) 40	— Sonatine G-dur (L. I. 7) 35	<b>Possard, E.</b> Andalouse (B. III. IV. 19) 25	<b>Wachs, P.</b> Allegresse (B. IV. 5) 35
— Brésillienne (B. IV. 1) 50	<b>Krüger, W.</b> Berceuse de Dinorah (A. III. 32) 75	— Chanson Huguenote (B. III. IV. 14a) 25	<b>Wallace, V.</b> La classique (L. IV. 27) 35
— Deuxième Valse (B. IV. 18) 50	— Le rouet (A. III. 11) 1	— Chaconne (B. III. IV. 14b) 50	— Scherzo (L. V. 1) 35
— Etude rythmique B-moll (B. IV. 12) 35	<b>Kuhlau, F.</b> Sonatine C-dur (L. II. 1) 35	— Scherzetto (B. III. IV. 14c) 40	<b>Weber, C.M. v.</b> Rondo Es-dur (L. V. 8) 75
— Gavotte parisienne (B. III. IV. 28) 50	— Sonatine G-dur (L. II. 6) 50	— Les peureuses (B. III. IV. 9a) 25	<b>Whele, Ch.</b> Tarantelle (A. III. 41) 75
— Improvisation (B. III. IV. 4) 35	<b>Kullak, Th.</b> Improptu (A. III. 8) 75	— Am Spinnrad (A. IV. 19) 35	— Légende (A. IV. 6) 75
— Les hirondelles (B. IV. 3) 35	— Primevère (A. III. 22) 60	<b>Pflughaupt, R.</b> Sérénade (L. V. 28) 60	— Barcarolle (A. III. 12) 60
— Nocturne italien (B. IV. 9) 50	— Narcisse (A. III. 21) 60	— Un tour de valse (A. III. 40) 60	— Cantabile (A. III. 10) 60
— Pan (B. IV. 18a) 50	— Au bord du fleuve (L. IV. 36) 50	— Trinklied (B. IV. V. 2) 35	<b>Willmers, R.</b> Junge Träume (B. IV. 22) 35
— Promenade en mer (B. III. IV. 16) 40	— Gondolière et Marche (L. II. 9) 35	<b>Prudent, E.</b> Reveil des fées (A. III. 47) 1	<b>Wolff, B.</b> Barcarolle (B. III. IV. 10) 35
— Marche des garçonnets (B. II. 8) 25	— Im Grünen (L. V. 9) 60	<b>Raff, J.</b> Fleurette (L. II. 7) 35	— Improptu (B. III. IV. 5) 35
— Marche des fillettes (B. II. 9) 25	— Das Veilchen (A. III. 29) 35	— Après le coucher du soleil (L. III. 10) 50	— La Volée (B. III. 12) 45
— Maison de poupée (B. II. 10) 25	— Air de Pasiello (A. III. 39) 60	— Babilarde (L. III. 30) 50	— Cavalcade (L. III. 32) 35
<b>Godard, Ch.</b> Le matin (B. III. IV. 27) 40	— Die Zufriedenheit (A. III. 30) 35	— Tarantelle (L. IV. 21) 60	— La gaité (L. III. 26) 35
<b>Goria, A.</b> Etude de concert (A. III. 16) 50	— Ondine (A. III. 6) 85	— Eglogue (L. V. 4) 35	— Rondo G-dur (L. II. 25) 35
— Sérénade pour la m. g. (A. III. 5) 50	— Le lac Altersee (L. IV. 18) 50	— Polonoise-fantaisie (A. V. 6) 85	— A-dur (L. II. 26) 35
— Air de Guillaume Tell (A. IV. 8) 75	— Petite Valse (H. I. 18) 35	— Valse C-dur (A. IV. 18) 60	— Spinnlied (L. III. 31) 35
<b>Götz, H.</b> Au revoir. Solitude (H. II. 11) 50	— Idylle (L. IV. 18) 50	— Valse C-dur (B. IV. V. 6) 60	— La petite meunière (L. III. 24) 35
<b>Grenzbach, E.</b> Toccata (L. V. 20) 60	<b>Lachner, V.</b> Prälud. et Toccata (A. IV. 11) 75	— Valse-Caprice (A. V. 12) 75	<b>Wollenhaupt, H.</b> Scherzino (L. III. 14) 35
<b>Grieg, Ed.</b> Berceuse (B. IV. 25) 35	— Ständchen (B. II. IV. 2) 50	— Berceuse de l'Africaine (A. IV. 25) 75	— Rondo D-dur (L. III. 25) 35
— Deux feuilles poétique (B. III. IV. 17) 40	<b>Lange, G.</b> Au bord du Ganges (B. III. IV. 14) 60	— Gavotte (A. V. 19) 50	<b>Wüllner, F.</b> Sonate (L. V. 2) 35
— Elégie (B. III. IV. 18) 25	— Gondolière venetienne (B. III. IV. 6) 50	— Etude mélodique (L. IV. 41) 50	
— Oisillon (B. IV. 26) 25	— Sérénade de Gounod (B. III. IV. 6) 50	— Fileuse (L. V. 25) 60	
— Volksweise (B. III. 16) 25	— Schifferständchen (B. III. IV. 11) 50		
<b>Grünfeld, A.</b> Petite Sérén. (B. III. IV. 8a) 35			

# FUGA II.

a 3 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

*Allegro energico.*

PIANO.

The musical score is written for piano in a grand staff (treble and bass clef). It is in 12/16 time and B-flat major. The tempo is *Allegro energico*. The score is divided into four systems. The first system begins with a forte (*f*) dynamic and a first finger (*1*) marking. The second system includes a piano (*p*) dynamic marking. The third system includes a crescendo (*cresc.*) and a diminuendo (*dimin.*) marking. The score is written for piano with a grand staff (treble and bass clef). It features a complex fugue with multiple voices and intricate piano accompaniment. The score is divided into four systems. The first system starts with a forte (*f*) dynamic and a first finger (*1*) marking. The second system includes a piano (*p*) dynamic marking. The third system includes a crescendo (*cresc.*) and a diminuendo (*dimin.*) marking. The score is written for piano with a grand staff (treble and bass clef).

The image shows a musical score for a piano piece, likely from a ballet. The score is written for two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature has one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'p'. The piece is in 4/4 time and consists of 5 measures shown.

The image shows a musical score for the piece 'L'Espresso' by Franz Liszt. It is a two-staff score, with the upper staff for piano (p) and the lower staff for violin (v). The piano part is characterized by dense, arpeggiated chords, often with multiple accidentals (sharps and flats) and fingerings indicated by numbers 1-5. The violin part provides a melodic counterpoint. A 'cresc. molto.' (crescendo molto) marking is present in the piano part, and a forte 'f' dynamic is marked in the violin part. The score is written in a key with one flat (B-flat) and a common time signature (C).

[illegible]

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a single key signature (one flat) and includes various musical elements such as notes, rests, and fingerings. The dynamics and performance instructions are as follows:

- System 1:** The first system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. It features complex fingerings, including triplets and sixteenth-note runs.
- System 2:** The second system continues the piece, marked with a piano (*p*) dynamic. It includes more intricate fingerings and a gradual increase in volume.
- System 3:** The third system is marked with a forte (*f*) dynamic. It features a powerful, rapid passage with complex fingerings.
- System 4:** The fourth system continues the forte (*f*) passage, with further complex fingerings and a sense of forward motion.
- System 5:** The fifth system concludes the piece, marked with a mezzo-forte (*mf*) dynamic and a ritardando (*ritard.*) and diminuendo (*dimin.*) instruction. It features a final, complex passage with detailed fingerings.



# FUGA IV.

a 3 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Allegretto.

PIANO.

The musical score is written for a single piano part, using a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score consists of five systems of music. The first system begins with a piano (p) dynamic and includes fingerings (1, 1, 4, 3, 2, 4) and a trill (tr). The second system continues with more complex fingerings and trills. The third system features a variety of fingerings and a trill. The fourth system includes a trill and a 'dimin.' (diminuendo) marking. The fifth system concludes with a trill and a 'dimin.' marking. The score is written for a single piano part, with a grand staff (treble and bass clefs) and various musical notations including notes, rests, and ornaments.



4

First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#). The music features a complex melodic line in the right hand with many triplets and sixteenth notes, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *tr* (trill).

Second system of musical notation, measures 4-6. The melodic line continues with intricate patterns. Dynamics include *mf* (mezzo-forte).

Third system of musical notation, measures 7-9. The right hand features a series of descending and ascending runs. Dynamics include *p* (piano).

Fourth system of musical notation, measures 10-12. The music continues with complex rhythmic patterns. Dynamics include *p* (piano).

Fifth system of musical notation, measures 13-15. The right hand has a trill marked *tr*. Dynamics include *cresc.* (crescendo).

Sixth system of musical notation, measures 16-18. The music concludes with a strong *f* (forte) dynamic. Dynamics include *f* (forte).

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Features trills (tr) and fingerings (1-5). A piano (*p*) dynamic marking is present in the bass staff.
- System 2:** Continues the melodic and harmonic development with complex fingerings and trills.
- System 3:** Includes a mezzo-forte (*mf*) dynamic marking and a trill in the bass staff.
- System 4:** Shows a piano (*p*) dynamic marking and a crescendo (*cresc*) marking in the bass staff.
- System 5:** Features a piano (*p*) dynamic marking and a crescendo (*cresc*) marking in the bass staff.
- System 6:** Concludes with a ritardando (*ritard*) marking and a trill in the bass staff.

## FUGA III.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato assai.

PIANO.

*p legato.*

*mf*

Propriété des éditeurs pour tous pays

W. Bessel et Cie St. Pétersbourg et Moscou.



The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a treble staff and a bass staff. The first system includes a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system includes a treble staff with a melodic line and a bass staff with a supporting line. The fourth system features a treble staff with a melodic line and a bass staff with a supporting line. The fifth system includes a treble staff with a melodic line and a bass staff with a supporting line. The piece concludes with a final chord in the treble staff.

Dynamic markings include *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), and *rit.* (ritardando). The piece concludes with a final chord in the treble staff.

# FUGA V.

a 3 voci.

Н. Римскій - Корсаковъ.

Op. 17. 1875 г.

Moderato quasi Allegretto.

PIANO.

*grazioso.*

*p*



First system of musical notation, featuring treble and bass staves. The key signature is two sharps (F# and C#). The music includes various fingerings (1, 2, 3, 4, 5) and a crescendo marking (*cres.*).

Second system of musical notation, continuing the piece. It includes a piano marking (*p*) and various fingerings.

Third system of musical notation, featuring a crescendo marking (*cres.*) and various fingerings.

Fourth system of musical notation, featuring a diminuendo marking (*dim.*) and various fingerings.

Fifth system of musical notation, featuring a mezzo-forte marking (*mf*) and various fingerings.



5

*mf p*

*p cres.*

*f*

*dim.*

*ritard molto. p*

# FUGA VI.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

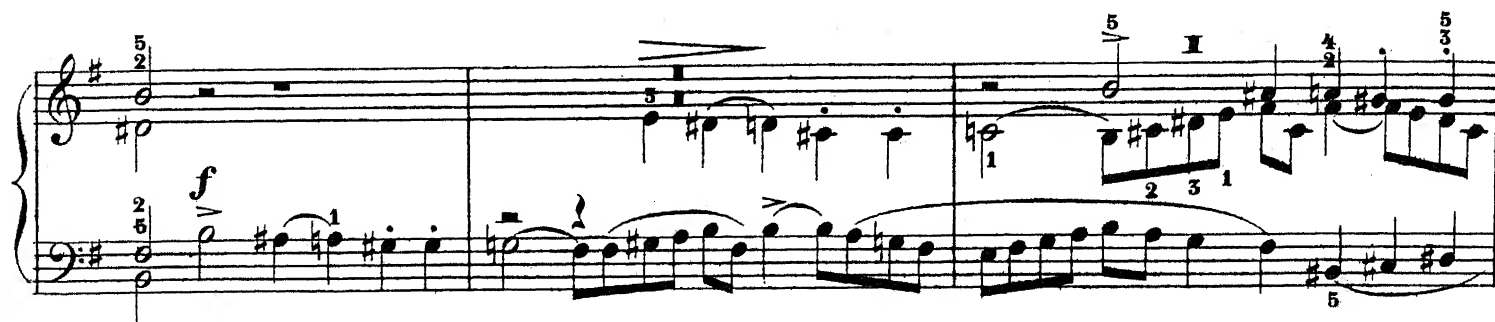
Moderato alla breve.

PIANO.

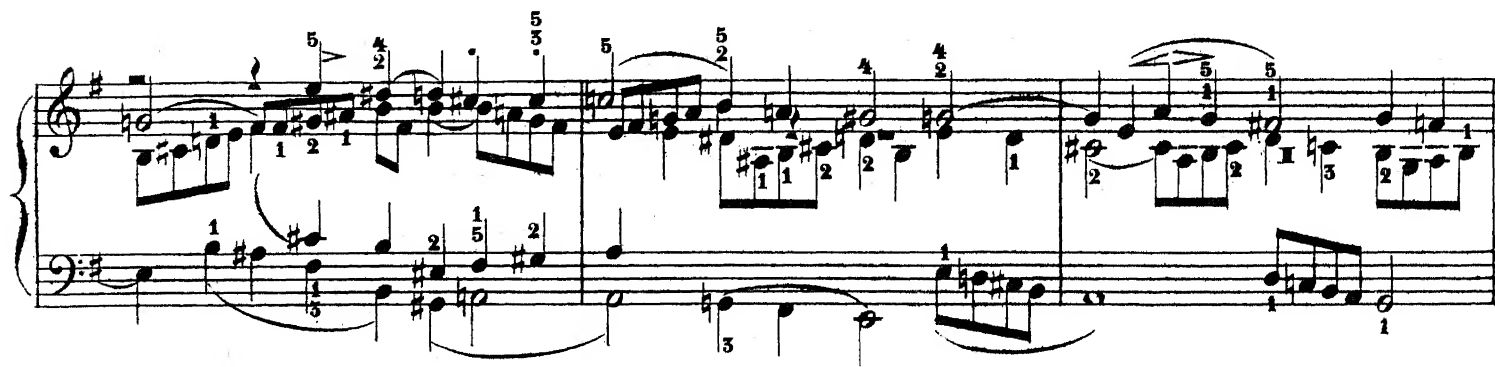
*p legato.*



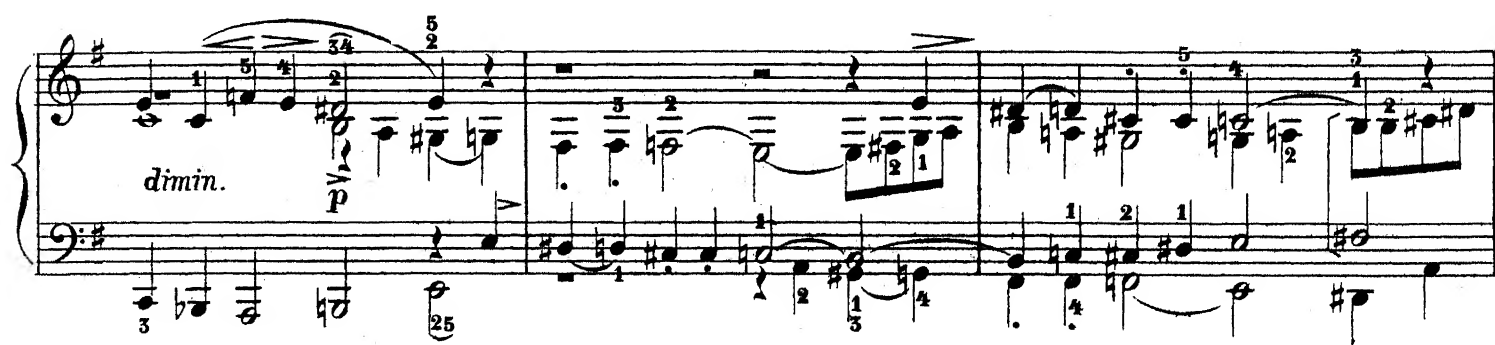
First system of musical notation. The treble staff contains a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5). The word *poco* is written above the bass staff.



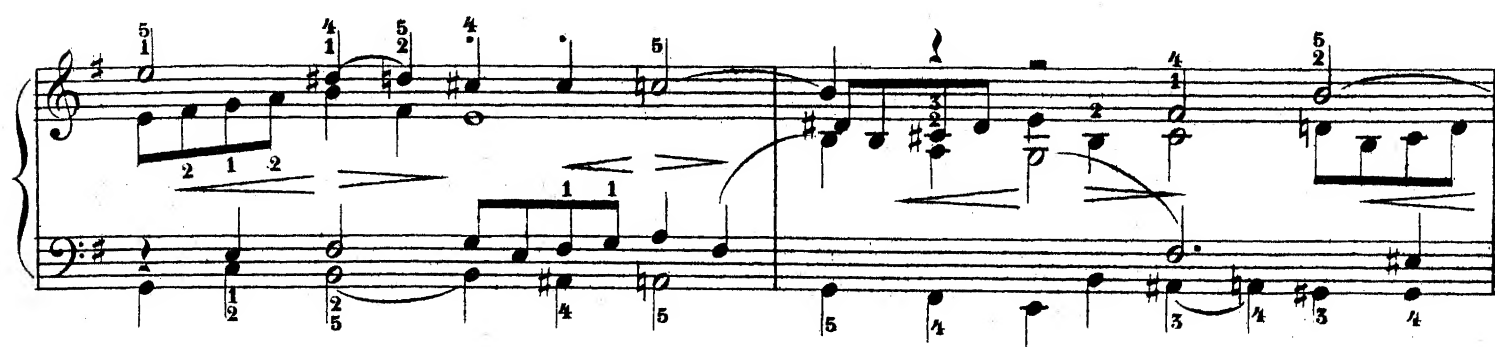
Second system of musical notation. The treble staff has a melodic line with a repeat sign and fingerings (1, 2, 3, 4, 5). The bass staff has a melodic line with a forte *f* dynamic marking and fingerings (1, 2, 3, 4, 5).



Third system of musical notation. The treble staff contains a melodic line with many accidentals and fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5).



Fourth system of musical notation. The treble staff contains a melodic line with many accidentals and fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5). The word *dimin.* is written above the bass staff, and the letter *p* is written below the bass staff.



Fifth system of musical notation. The treble staff contains a melodic line with many accidentals and fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5).

5

First system of musical notation, measures 1-4. The key signature has two sharps (F# and C#). The music features complex fingering with many accidentals and slurs. Measure numbers 1, 2, 3, and 4 are indicated above the staff. A measure number '5' is at the top right. A measure number '21' is written below the staff in measure 4.

Second system of musical notation, measures 5-8. The music continues with complex fingering and slurs. Measure numbers 5, 6, 7, and 8 are indicated above the staff. Dynamics include *f* *dimin.* in measure 5 and *p* in measure 8.

Third system of musical notation, measures 9-12. The music continues with complex fingering and slurs. Measure numbers 9, 10, 11, and 12 are indicated above the staff. Dynamics include *poco* in measure 9, *a* in measure 11, and *poco* in measure 12.

Fourth system of musical notation, measures 13-16. The music continues with complex fingering and slurs. Measure numbers 13, 14, 15, and 16 are indicated above the staff. Dynamics include *cresc.* in measure 13, *ff* in measure 15, and *ritard.* in measure 16.

Fifth system of musical notation, measures 17-20. The music continues with complex fingering and slurs. Measure numbers 17, 18, 19, and 20 are indicated above the staff. The system concludes with a double bar line.